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ABSTRACT

The Children's Art Carnival (CAC) Creative Reading Program combines instruction in reading with art activities, as well as providing the services of a social worker and psychological externs. Operating in sites in Manhattan and Queens, New York, the program served 319 second to sixth grade students during the 1985-86 school year. Students who scored poorly on the California Achievement Test, many of whom came from troubled homes, were given the opportunity to better their reading and writing skills in the CAC program by learning the vocabulary of art, listening to stories and talking about characters, and working on art projects related to the stories. Student achievement in reading generally exceeded levels set as indicative of program success, with 61% of second grade students mastering three or more targeted skills on the McGraw-Hill Prescriptive Reading Inventory; 88% of third to sixth grade students mastering three or more targeted skills; and 46% of second to sixth grade students mastering five or more skills. Student achievement in writing did not meet targeted levels, with only 48% increasing their proficiency, but student achievement on the art vocabulary test exceeded criteria for program success. Though their role in the program was not well defined, social workers and externs succeeded in referring children for counseling when needed, and obtaining eyeglasses and meals for students who needed them. (Tables, sample tests, criteria, and questionnaires are included.) (JC)

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ED284189

FINAL EVALUATION REPORT

Robert Tobias, Administrator
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June, 1987

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E.C.I.A. CHAPTER I
CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM
1985-86

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SUMMARY OF THE CHAPTER I, CHILDREN'S ART CARNIVAL
CREATIVE READING PROGRAM: 1985-86

BACKGROUND

The Children's Art Carnival (C.A.C.), a community education and arts organization, has operated its Creative Reading Program in conjunction with the New York City Board of Education for 13 years. The program's goal is to improve children's language skills through exposure to the arts. The program operates sites in Manhattan and Queens, serving 319 second- to sixth-graders during 1985-86. The program was funded with \$278 thousand from the E.I.C.A. Chapter I, Part A, Basic Grant Program.

EVALUATION QUESTIONS

The Office of Educational Assessment's Instructional Support Evaluation Unit conducted an evaluation of the program using both qualitative and quantitative data. The major evaluation questions were:

- Did 75 percent of the students in grades three to six master three or more reading skills? Did 65 percent of the students in grade two master three or more reading skills? Did 25 percent of the students in grades two to six master five or more reading skills?
- Did 65 percent of the students increase their writing proficiency as determined by holistic scoring of prewriting and postwriting samples?
- Did 75 percent of students in grades three to six show mastery of arts-related vocabulary words? Did 60 percent of the students in grade two show mastery of arts-related vocabulary words?
- How were the psychology and social work services of the program used? How were these services perceived by the C.A.C. staff and the home-school teachers?

FINDINGS

The major findings of the C.A.C. evaluation were:

- o Student achievement in reading generally exceeded levels set as indicative of program success. Sixty-one percent of second-grade students demonstrated mastery of three or more targeted skills on the McGraw-Hill Prescriptive Reading Inventory (the criterion was 65 percent). Eighty-eight percent of third- to sixth-graders mastered three or more targeted skills (the criterion was 75 percent). Forty-six percent of second- to sixth-graders mastered five or more skills (the criterion was 25 percent).
- o Student achievement in writing did not meet targeted levels. Forty-eight percent of students demonstrated increased proficiency,

as measured by holistic scoring of prewriting and postwriting samples (the criterion was 65 percent).

- o Student achievement on the art vocabulary test exceeded the criteria for program success. Ninety-six percent of second-grade students scored 60 percent or above on the posttest administration of the program-developed art vocabulary test (the criterion: 75 percent of students were expected to score 60 percent or better). Eighty-nine percent of students in grades three to six scored 75 percent or above on the test (the criterion: 75 percent of students were expected to score 75 percent or better).
- o Both the C.A.C. staff and the home-school teachers reported they had limited contact with the psychology and social work staff in the program. However, they did cite several successful cases and a number of lesser interventions that helped students.

RECOMMENDATIONS

The following recommendations are made to maintain and expand the benefits students derive from this program:

- o Greater emphasis should be devoted to writing. The writing curriculum should be developed to address the educational needs of students who have demonstrated minimal mechanical skills and are ready for additional skill development.
- o Clarify the role and purpose of the psychology and social work support units. Social workers and psychological externs should be integrated into the day-to-day functions of the program.
- o Improved communication, both among the program staff and between the program staff and the school staffs they serve, should become an organizational priority for the program.
- o A regular time for the entire staff to meet should be established. While such a meeting may not be the only way to alleviate current problems, it provides an opportunity for finding solutions.

ACKNOWLEDGEMENTS

The production of this document is a result of a collaborative effort of full-time staff and consultants. In addition to those whose names appear on the cover, Maria Cheung ably analyzed the quantitative data upon which this report is based, Barbara Shollar coordinated the holistic scoring of writing samples, Yvonne Spoerri assisted with coordinating compilation of data, Jonathan Goodman provided valuable editorial assistance, and Marcia Gilbert typed and corrected this manuscript. The Unit could not have produced this evaluation without their participation.

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I. INTRODUCTION

PROGRAM PURPOSES AND FEATURES

The Children's Art Carnival (C.A.C.) Creative Reading Program provides Chapter I-eligible students with art and reading workshops and small-group reading sessions. The C.A.C. is an independent, community educational institution designed to relate the arts to reading. Creative art activities are intended to develop skills that contribute to reading, comprehension, and written expression. An ancillary outcome of the program is to increase children's motivation to learn and improve their self-image. The C.A.C. staff attempt to make learning a positive experience, expecting that the children's pride in their artistic creations contributes to an improved self-image.

ELIGIBILITY

The program serves students in grades two through six at C.A.C. sites in Manhattan and Queens and at participating elementary schools. Each year C.A.C. solicits recommendations from superintendents of community school districts for schools located in low-income areas in proximity to either of the two C.A.C. sites. Once the schools have been selected by C.A.C. staff, principals of these schools choose classes using the selection criteria of Chapter I eligibility -- low academic achievement and economic status -- and behavioral difficulties.

The California Achievement Test (CAT), administered in the New York Citywide Testing Program until 1985, was used to determine Chapter I eligibility. Pupils were eligible for Chapter I services if they scored at or below the following performance levels on the CAT:

<u>GRADE</u>	<u>CUT-OFF SCORE</u>
2	2.4 Grade Equivalent (G.E.)*
3	3.1
4	3.9
5	4.7
6	5.7

STUDENTS SERVED

A total of 319 second- to sixth-grade students from 11 classrooms participated in C.A.C.'s Creative Reading Program during the 1985-86 academic year. The program served one class for the full academic year and the others for one 18-week cycle. Table 1 shows student distribution by grade and cycle. About 80 percent were in grades two through four.

The program director has indicated that about 30 percent of the children participating in the 1985-86 program were from single-parent families, foster homes (students in Queens), or families living in hotels, or were abused children, candidates for special education, children who have one (or both) parents in jail, or children of substance abusers. Twenty-six percent of the students (82) were current holdovers, and at least eight others had been held over in earlier grades. Forty-one percent of partic-

*A G.E. indicates the grade placement of students (year and month) for whom a given score is typical. Grade equivalents are not directly comparable across different tests. Moreover, because G.E.s are not spaced equally apart, they cannot be used in arithmetic or statistical calculations. Most important, a G.E. does not represent the level of work a student is capable of doing. For example, a ninth-grade student who obtains a grade equivalent of 11.6 does not belong in the eleventh grade. Rather, this score indicates that the student scored as well as a typical eleventh-grader would have scored on the ninth-grade level test. This may indicate an above average level of achievement, but does not indicate that the ninth-grader is ready for eleventh-grade level work.

TABLE 1

Number of Students Participating in the Children's Art Carnival,
by Grade and Cycle, 1985-86

Grade	Cycle I	Cycle II	Full year	Total	
				N	%
2	26	47	24	97	30%
3	58	--	--	58	18
4	33	67	--	100	31
5	--	27	--	27	9
6	37	--	--	37	12
TOTAL	154	141	24	319	100

- o Four-fifths of the participants were in grades two through four.
- o All students in grades three grades six were in Cycle I of the C.A.C. Program, and all students in grade five were in Cycle II.

ipants in the C.A.C. Program in Queens were current holdovers, and 11 percent of participants in Manhattan were current holdovers.

PROGRAM OBJECTIVES

The goals of the program are to provide intensive instruction in language skills in conjunction with arts activities. In addition, an effort was made to provide social and psychological support to students with behavioral and emotional problems.

The McGraw-Hill Prescriptive Reading Inventory (P.R.I.), holistically scored student writing samples, and a program-developed test of art vocabulary were used to assess student performance. Specific student achievement objectives established by the C.A.C. staff were:

- o As determined by pretest and posttest scores on the P.R.I., criteria included: 65 percent of the students in grade two and 75 percent of the participants in grades three to six would gain mastery in at least three additional reading skills; 50 percent of the participants would gain mastery in four additional reading skills; and 25 percent of the participants would gain mastery in five additional reading skills.
- o Sixty-five percent of the participants would increase their writing proficiency as determined by holistic scoring of prewriting and postwriting samples.
- o Seventy-five percent of the students would show their mastery of specific arts-related vocabulary words, 60 percent correct indicated mastery by second-graders, and 75 percent correct indicated mastery by third- through sixth-graders.

EVALUATION QUESTIONS

The Office of Educational Assessment (O.E.A.) analyzed quantitative information to assess the effects of the C.A.C. Program. Evaluation focused on pretest and posttest comparisons of tests designed to measure reading skills (McGraw-Hill P.R.I.), writing skills (holistic scoring of prewriting and postwriting samples), and arts-related vocabulary (staff-developed vocabulary test). Evaluation of the program included on-site observations and interviews of program personnel and home-school teachers. The following questions on the implementation of the program were investigated:

1. How were the psychology services implemented in the program? What were its objectives and to what extent were the objectives met?
2. What was the role of the social workers? What were the objectives of these staff members and to what extent were the objectives met?
3. How were the services of the psychology and social work staff seen by the home-school teachers and C.A.C. artists and reading teachers?

Students were pretested in reading, writing, and arts vocabulary when they entered the program. Writing, reading, and arts vocabulary posttests were given at the end of the program's cycle. Students were tested on particular reading skills, depending on the reading teacher's assessment of a student's acquisition of a skill not mastered at the time of the pretest. Results were analyzed to determine the number of skills mastered.

Based on State Education Department reporting requirements, a data retrieval form was developed to collect students' reading, writing, and vocabulary test scores and specific demographic data. This form, filled

out by C.A.C. staff and returned to the O.E.A., was used to transmit students' data in conformance with State Education Department requirements.

SCOPE OF THE EVALUATION

The purpose of this report is to describe and assess the impact of the 1985-86 Chapter I C.A.C. Creative Reading Program. An introduction and brief background of the program are provided in Chapter I. Program organization and funding are discussed in Chapter II. Chapter III reports program implementation as measured by classroom observations and interviews with home-school teachers and C.A.C. staff. Student outcome data are described and analyzed in Chapter IV. Conclusions and recommendations are presented in Chapter V. Appendices include a psychological interview form, a social worker interview form, a staff survey form, a post-program classroom teacher survey, criteria for holistic scoring of writing samples, and vocabulary test.

II. PROGRAM ORGANIZATION AND FUNDING

PROGRAM ORGANIZATION

The 1985-86 C.A.C. Creative Reading Program served 319 children in grades two through six from 11 classrooms. The program staff included a director, who served as a liaison to the Board of Education; four reading specialists; six artist teachers; two part-time social workers; a part-time licensed clinical psychologist; two part-time psychological externs; and a secretary. Funded with a grant of \$278 thousand from the E.C.I.A. Chapter I Program, the C.A.C. Creative Reading Program operates under the direction of the Division of Curriculum and Instruction.

Classes participated for an 18-week cycle during the fall or spring semester; one class participated in the program for the full academic year. The program provided students with a total of four and one-quarter hours of instruction each week. One morning a week, each class visited a C.A.C. studio site with their classroom teacher for a two-hour art workshop. For one-and-a-half hours in the afternoon, the reading teacher, with the assistance of artist teachers and the classroom teacher, worked on reading, comprehension, and writing skills in conjunction with art through activities such as storytelling and elaborating story characters. The C.A.C. reading teacher also conducted small-group and individual reading instruction for three-quarters of an hour on a separate day in the pupil's home school.

The Art Workshop

Art workshops conducted by professional artists were offered at a site in Manhattan and a site in Queens. Creative art activities are intended to

contribute to literacy skills such as following sequences, understanding cause and effect, and planning. Sometimes an overt link is made, as when students produce a series of captioned pictures. Other important integrations are more subtle, as when a student creates a puppet for a play. First the child must consider physical characteristics and later consider how this character might interact with other characters.

An attempt was made to incorporate reading and language arts with art activities through procedures including: reading a list of materials; labeling and defining art processes and equipment; reading and then writing the sequence of the work plan; using the work plan to guide the construction of the artwork; making up the title for the artwork; and, in general, making choices and predicting outcomes while producing a piece of artwork.

Reading and Language Arts Instruction

The C.A.C. reading teachers conducted two sessions a week with each class. One session, on the same day as the art workshop, combined reading and writing with artwork. The artists and home-school teacher assisted in this session. A second weekly session, conducted in the home-school, was devoted to small-group instruction. Topical themes used for reading instruction and arts projects included fairy tales, holidays, interviewing a classmate, and writing a short autobiographical sketch. Individualized instruction focused on skills a student had not mastered on the pretest of the P.R.I. On occasion, this diagnostic inventory also suggested activities for an entire class, such as work on understanding characters.

Psychological Services

At the Manhattan site, psychological services were provided by a licensed clinical psychologist and two psychological externs, all part-time staff; inadequate funding prevented the Queens site from providing psychological services. The clinical psychologist functioned primarily as a supervisor, while the externs provided direct delivery of services and did liaison work with the home-school teachers and the C.A.C. staff.

Early in each cycle of the program, the psychological externs administered to each student a preliminary diagnostic instrument, the House-Tree-Person Test. This test uses children's drawings as a projective index of psychological problems. Interpretation of this diagnostic test, observations of student behavior, and discussion with home-school teachers were used to identify children with specific needs. The externs met with these children during workshop hours. During staff meetings, the externs shared their insights and suggestions for working more productively with these children.

Social Work Services

One part-time social worker was employed at each C.A.C. site. The social worker concentrated on student problems that affected school performance but originated outside of the school environment; family problems, as well as problems with obtaining health and social services (e.g., an eye examination and glasses), were addressed. Interventions included home visits and discussions with parents, locating community resources for a child, and, with the school-based social worker, arranging ongoing social services. These services were intended to augment

C.A.C.'s concentrated attention on problems affecting a student's performance at school.

STAFF DEVELOPMENT

Staff training for C.A.C. Chapter I staff was conducted by the C.A.C. executive director and program coordinator. Each term there were two full staff meetings that included all 14 Manhattan and Queens staff members. Fifteen staff meetings (at either site) took place during the academic year. The program coordinator met with each home-school teacher two or more times to integrate art, reading, and writing activities. (The program coordinator noted that staff development activities have been seriously curtailed in recent years due to budget cuts, including the loss of two full-time positions: the educational director and artistic director.) In addition, C.A.C. reading teachers and the program coordinator participated in three Leadership Training Workshops conducted by the State Education Department in cooperation with the N.Y.C. Board of Education Communication Arts Unit of the Division of Curriculum and Instruction.

According to program records, the supervising psychologist had 14 meetings with the psychological externs during the year. The psychologist also participated in 12 meetings with other C.A.C. staff during the 1985-86 school year. In addition, the C.A.C. coordinator and staff conducted two sessions for parents of participating children. The topics covered in these sessions included: child growth and learning, helping your child in school, nutritional planning, and budgeting time and money.

III. PROGRAM IMPLEMENTATION

WORKSHOP OBSERVATIONS

The art workshop activities and reading workshops at the C.A.C. sites and in four schools were observed by O.E.A. evaluators. The C.A.C. art workshop provided several kinds of arts activities. Artistic expression was designed to enhance literacy and communication skills: for example, the children drew a picture as a model for construction of a puppet. Students were encouraged to refer to the picture, while selecting colored felt and before cutting shapes, so that pieces would be cut out in proportion. The children were asked to write down instructions in their own words while the artist spoke, referred to a chart on the wall, and held up items of equipment that would be used. Thus, students had to coordinate written and spoken language.

The sequence of steps for many art activities was used to emphasize planning. Also, artists encouraged children to refer to written charts with directions, emphasizing a practical use for reading.

Another technique incorporated vocabulary words presented by the artists, who suggested that the children write down new words and provided definitions. The students' acquisition of these particular words (e.g., brayer, baren, bench hook) may be less important than generating interest in learning new words.

In an attempt to make reading meaningful to the students, classes were encouraged to pursue themes of interest to them. Children were asked to discuss their artwork both before and after its completion and to relate their artwork to stories they had read.

In general, the art workshops provided contexts offering individual attention and respect for the child's artistic creations. Yet there were differences in the program's implementation at the two sites. The Manhattan art workshop provided an atmosphere in which it was all right for students to try something new. To complement this, children were shown what other children had done, with the implied message, "You can do it too." The artists helped the children just enough that the children could do the work themselves. Children were made to feel that they had accomplished something and encouraged to believe they could do even better next time.

In contrast, the art workshop at the Queens site seemed directed more toward producing a product. The artists' teaching style was more directive, sometimes to good effect. Children were constantly asked about the next step of their projects, and the artists asked questions that required children to slow down their activity and plan a bit. While the observer noted that there was more coordination between artwork and reading themes at the Queens site than at the Manhattan site, at the former site there also seemed to be less tolerance of experimentation and greater orientation toward an artistic product.

Reading sessions at both sites presented lessons in a traditional manner, but their connection with art projects was not always evident. Three sessions were observed. At one session, students proceeded by reading a story from a workbook aloud, with the reading instructor pointing out various aspects of the character. But this exercise was followed with an unrelated activity: children were told what an anagram is and instructed to use a dictionary to find descriptive words starting with each letter

of their first name. Then the children were asked to draw a picture of themselves. Perhaps this was not a representative lesson, but it illustrates the pitfall of a spurious relationship between art and writing.

The coordination of artists into reading sessions was not a totally integrated effort at either site. The artist teachers present seemed to have no well-coordinated concept of their responsibilities; instead, they served as helpful adults whom the children liked (a contribution which should not be dismissed). At both sites, routine staff meetings of artists, reading teachers, and mental health personnel to address instructional issues or behavioral problems of particular students seemed to be 15 minutes "stolen" here or there.

PSYCHOLOGY UNIT

Three observation sessions focusing on delivery of services by the psychological externs were conducted by an O.E.A. evaluator. An in-depth interview was also conducted with a psychological extern to discuss the day-to-day functioning of the unit (see Appendix A). The O.E.A. staff saw the administration of the House-Tree-Person Test, interaction between an extern and children during the arts workshop, and portions of a more formal counseling session. The externs took part in reading and art workshops, with the goal (as stated by the supervising psychologist) of monitoring the general involvement and progress of the children. Using these observations, data from the House-Tree-Person Test, and staff observations, the externs identified children whose performance seemed problematic. The externs spoke with these children individually, allowing the children to express their concerns and offering support and behavioral strategies.

Each extern spoke with several children once a week for a period of time ranging from a few minutes to 45 minutes.

Some children were recommended for more complete diagnostic assessment (e.g., for neurologic impairment or emotional disturbances) and referred to appropriate agencies for therapeutic intervention. This additional diagnosis and treatment required the cooperation of both parents and the school, and according to the program director, it was often resisted by parents.

SOCIAL WORK COMPONENT

The C.A.C. social worker's functions, determined by an interview with a social worker at each site (see Appendix B), included: (1) making contact with students and teachers, and assessing student needs; (2) planning the best course of intervention for a student, with suggestions from C.A.C. staff; (3) making contact with the principal, special education teachers, and guidance counselors to avoid duplication of services; (4) meeting with parents; and, (5) referring students to community agencies.

Notable successes of the year included a counseling referral for a father who allegedly molested his child, a few referrals of students for counseling where parents cooperated, procurement of food and clothing for one family, appointments and arrangements for two students to receive eyeglasses, and special arrangements for a child to get breakfast at school. These successes were achieved despite the social workers' limited staff time -- positions were for only one or two days a week.

Social workers' suggestions for increasing the effectiveness of the social work component of the program included: (1) institutionalizing a conference with the principal or assistant principal and the school's

family worker to establish a team effort; (2) keeping records on each child (e.g., progress notes); and (3) implementing a file and referral system of resources and agencies.

STAFF INTERVIEWS

Workshop Artists

Interviews with the C.A.C. workshop artists focused on their impressions of how the program had an impact on students, and their suggestions for improvement of the program. The artists' perceptions of the C.A.C. Program emphasized the unique environment it has provided to children who often don't like school and don't do well in school. They claimed that C.A.C. provided an environment that these children perceived as nonthreatening and that offered them a creative opportunity within the context of school. Motivational factors were frequently mentioned; creating something and seeing the product of one's own work were thought to contribute to a sense of personal ability to accomplish things, and gave students confidence in making choices and developing ideas.

Impressions of changes in student attitudes included the following: the children calmed down at the art workshop; students shared and helped others more; students gained respect for each other's work; and students asked for things politely instead of grabbing. Artists were reluctant to claim that they could discern improvements in academic skills, but mentioned changes in the way the children approached tasks. For example, an artist reported that children became less afraid of writing in their log books about their projects because they had something to write about that was important to them.

The artists' suggestions for improvement of the program included:

- o Interaction between artists and reading teachers should be increased. Time for staff communication in the schedule should also be increased. Because the reading session in the home school had been lengthened to one and one half hours, time allotted for informal staff meetings overlapped with time needed for clean-up, travel, and lunch.
- o The afternoon session should take better advantage of small-group work. It was believed that certain children would benefit from working in smaller groups.
- o C.A.C. staff should have more communication with classroom teachers in the beginning of the year. Discussions should center on those skills that are to be emphasized, as well as on perceptions of what the children need.
- o Selection of teachers should be based on a willingness to adopt methods introduced by the program.
- o Follow-up sessions with C.A.C. staff and supporting follow-up activities in the classroom should be instituted.
- o Increased efforts should be made to encourage parents to visit arts workshops and participate in C.A.C. workshops.

Reading Teachers

Interviews were conducted with reading teachers at both C.A.C. sites at the end of the academic year (see Appendix C). The reading teachers thought that the hands-on experience of the arts workshop stimulated interest in reading and gave it a purpose by linking artwork and stories. The teachers felt that, as a result of the program's peaceful and secure environment, the children began to relax with reading and ceased to see it as a threat. Children became more confident in what they were doing, approached new projects, and tried harder. Reading teachers noted more cooperative work with peers and more contact with teachers -- students began to speak to the teacher one-to-one. The reading teachers also perceived an increase in correct language usage and improved reading comprehension skills.

The reading teachers' suggestions for program improvements included the following:

- o More orientation should be provided for home-school teachers who participate in the program -- perhaps a teacher trainer could help with orientation.
- o Changes should be made in testing; the current reading test was seen as lengthy to administer and difficult to score. Most important, interim testing takes up too much of the time needed to be spent with the children.
- o More personnel are needed, specifically a reading coordinator and a full-time social worker at each site.
- o More concerted efforts should be made to increase parent participation.
- o Specialized attention should be given to second-grade children, strengthening early intervention.
- o Children's involvement in the program should last the entire school year, so that staff could build a better foundation by providing consistent training.

Home-School Teacher Interviews

Ten of the 11 participating C.A.C. home-school teachers were interviewed (see Appendix D). All the teachers thought the program had a beneficial effect on the students, providing an opportunity for children to express themselves, individually and in groups, and making children's writing more purposeful. Eight of the ten teachers thought the program had a positive impact on student attitudes. Six teachers noted changes in working cooperatively with others and sharing. One teacher noted that children who had viewed themselves as "losers" produced artwork which they could show off, contributing to their self-confidence. Another teacher noted that before their involvement in C.A.C. the children in her class had never had the chance to "stretch out" and explore new opportunities.

More than half the teachers (six) perceived improvement in student skills related to reading, including concentration span, recognition of new words and their use in context, oral reading, and discussion of stories. Half the teachers perceived improvement in writing skills. Other academic skills perceived as having improved included working on a task until completion; working in an organized manner or according to a plan; having the ability to work alone; using imagination in mathematical problem solving; and understanding cause and effect. Nine teachers also indicated that children took a greater part in classroom discussion and talked more about things they had read. Seven teachers thought that some students read more on their own initiative, and six teachers indicated that a few students with discipline problems had improved.

Most teachers (eight) thought program participation helped them achieve a better understanding of specific students' problems, allowing them to view the children without having to direct the class; speak with children more about everyday things; pick out children who had problems with the fine-motor skills required in the artwork; and observe students who isolated themselves and lacked confidence, wouldn't try, or who had special needs.

Teachers unanimously stated that they would like to participate in the C.A.C. Program again. The primary reason cited was that the children were enthusiastic about the program, and that it increased children's motivation to learn and their self-confidence.

Teachers' suggestions for improvement of the C.A.C. Program included the following:

- o The program should be extended to a full year.

- o There is a need for better coordination between the C.A.C. Program staff and the home-school teacher on curriculum, techniques of reading instruction, resolution of problems, discipline, and follow-up activities.
- o Improvements should be made in scheduling, rotations, and transportation. One teacher recommended that all C.A.C. activities should occur in one day to allow more time for the teacher to work with her class.
- o Additional activities such as photography and poetry, relating reading and creative writing to drama, and "publishing" the children's writing should be included.
- o Two reading teachers should be involved on the second day of instruction, thus allowing for better small-group instruction.

IV. STUDENT OUTCOMES

EVALUATION METHODOLOGY

Reading Skills

Student reading skills were initially assessed by performance on the McGraw-Hill P.R.I. at the beginning of each program cycle. Four grade-appropriate forms of the P.R.I. assess reading skills expected of students in grades 1.5 to 6; students were tested at the appropriate grade-level. Reading skills assessed by this inventory may be described as falling into several groupings, including phonic analysis; literal comprehension; interpretive comprehension; critical comprehension; and translation. The various levels of the P.R.I. each include approximately 120 multiple-choice items.

Rather than providing for classification of students or for comparison of students with a standardized sample or norm-group, the P.R.I. is a diagnostic inventory intended to prescribe areas of individual instruction. After a diagnosis of an individual's reading skills had been made, interim testing for attainment of particular skills was done when the reading instructor thought a child had attained them.

The program objective for reading skills was for 65 percent of students in grade two to master at least three additional reading skills. For grades three through six, the objective was to have 75 percent of students mastering at least three reading skills. Fifty percent of students in grades two to six were expected to master at least four reading skills, and 25 percent of students were expected to master at least five reading skills.

Writing Skills

Student writing skills were assessed by holistic scoring of writing samples obtained at the beginning and end of program participation (see Appendix E). Students were asked to write a letter to a friend or relative telling about the C.A.C. Holistic scoring of writing, which addresses the adequacy of a writing sample in terms of communication rather than knowledge of particular grammatical rules, emphasizes coherence of topical content, general adequacy of sentence structure and sequence, and awareness of audience. There are four levels used to rate student responses: level four indicates an excellent response; level three, a good response; level two, a fair response; and level one, a poor response. (Scoring criteria appear in Appendix A.)

Art Vocabulary

A program-developed test was administered to assess student acquisition of technical art vocabulary, which is used in the course of studio art activities and is also explicitly taught (see Appendix F). The test required understanding what a term means or how materials are used.

STUDENT ACHIEVEMENT RESULTS

Reading

Targeted achievement levels were approached, but not met, by students in grade two (Table 2): 61 percent of second-grade students mastered at least three reading skills that they failed at pretest, falling short of the 65 percent criterion. Second-graders did, however, meet objectives for attainment of four or more and five or more skills.

TABLE 2
Number and Percentage^a of Students
Mastering Targeted Skills on the P.R.I., by Grade,
1985-86

Grade	N ^b	Number of Students Mastering							
		Three or More Skills 65% Criterion		Three or More Skills 75% Criterion		Four or More Skills 50% Criterion		Five or More Skills 25% Criterion	
		N	%	N	%	N	%	N	%
2	82	50	61%	--	--	41	50%	31	38%
3	54	--	--	49	91%	39	72	32	59
4	87	--	--	73	84	65	75	38	44
5	21	--	--	20	95	16	76	10	48
6	34	--	--	30	88	25	74	16	47
TOTAL	278			172	88% ^c	186	67%	127	46%

^aPercentages in each row do not sum to 100% because the rows are cumulative, right to left.

^bN represents only those students for whom there were both pretest and posttest scores.

^cThe percentage of students mastering three or more skills has been calculated for grades three through six, which included a total of 196 students.

- o Three-fifths (61 percent) of second-grade students mastered three or more skills.
- o Almost nine-tenths (88 percent) of students in grades three to six mastered three or more skills.
- o Two-thirds (67 percent) of students in grades two to six mastered four or more skills.
- o Almost half (46 percent) of students in grades two to six mastered five or more skills.

Students in grades three to six met the program's reading achievement criteria for attainment of three or more, four or more, and five or more skills 88 percent of third- to sixth-grade students mastered at least three reading skills that they failed to master at pretest (the objective was 75 percent). Sixty-seven percent of the students in grades two to six mastered at least four additional reading skills (the objective was 50 percent); and 46 percent of the students mastered at least five additional reading skills (the objective was 25 percent).

These findings show the following pattern of achievement: in grade two, 39 percent of students mastered only two or fewer skills, but a comparable number (38 percent) mastered five or more skills. Only a very few students in grades three through six did not make noteworthy gains (three or more skills). And approximately half (range: 44 percent to 59 percent) of third- to sixth-grade students mastered five or more skills.

Writing

Program objectives for student writing achievement were not met. Forty-eight percent of the students attained increased proficiency in writing, whereas the objective stated that 65 percent of students who completed the pretest and posttest would obtain a higher score on the test's second administration (Table 3). A breakdown by classroom showed that students with low initial writing scores improved the most* (Table 4). The class which participated for both cycles had the lowest mean pretest score (1.3) and the greatest mean difference between pretest and

*This might be due to regression to the mean for the classes with low initial writing scores or to a ceiling effect for the classes with high initial pretest scores.

TABLE 3
Number and Percentage of Students Increasing
Writing Proficiency as Determined by
Holistic Scoring of Pretest and Posttest Writing Samples,
1985-86

Grade	Number of Students Tested (N) ^a	Students with Higher Posttest Scores	
		N	%
2	70	35	50%
3	52	30	58
4	52	25	48
5	21	6	29
6	27	10	37
TOTAL	222	106	48%

^aN represents only those students for whom there were both pretest and posttest scores.

- o Forty-eight percent of the students improved their writing proficiency.
- o The percentage of students with higher posttest scores ranged from a high of 58 percent in grade three to a low of 29 percent in grade five.

TABLE 4

Number and Percentage of Students Increasing
Writing Proficiency as Determined by Holistic Scoring of
Pretest and Posttest Writing Samples,
Breakdown by Classroom, 1985-86

Grade	Cycle	N ^a	Pretest		Posttest		Difference		Effect Size
			Mean	S.D.	Mean	S.D.	Mean	S.D.	
2	1	19	2.2	1.8	3.1	1.8	.9	2.6	.3
2	2	39	3.8	2.2	4.4	2.0	.6	2.7	.2
2	1+2	12	1.3	1.0	3.6	1.3	2.3 ^b	2.0	1.2
3	1	27	2.3	1.6	3.5	1.3	1.2 ^c	1.6	.8
3	1	25	2.0	1.7	2.6	1.6	.6 ^d	1.5	.4
4	2	28	3.8	1.6	4.3	2.0	.5	2.3	.2
4	2	24	4.0	1.6	4.3	1.5	.3	1.8	.2
5	2	21	4.7	1.6	4.1	2.0	-.6	2.0	-.3
6	1	27	3.2	1.9	3.7	1.3	.5	1.7	.3

^aN represents only students for whom there are both pretest and posttest scores.

^bThis difference was statistically significant at $p < .05$.

^cThis difference was statistically significant at $p \leq .05$.

^dThis difference was statistically significant at $p < .05$.

- o In general, greater improvement may be noted for classrooms whose students had low initial writing scores.
- o The second-grade class that participated for both cycles is noteworthy. Their initial writing score was lower than any other class, and their gain was the greatest of any class, although the posttest mean score was not at a higher level.

posttest scores (2.3).^{*} For classes that participated for a single term, mean pretest scores ranged from 2.0 to 4.7. Of these, the two classes that attained statistically significant mean gains from pretest to posttest had pretest scores of 2.3 and 2.0. Mean gains for these two third grade classes were 1.2 and .6, respectively.^{**}

To determine the educational significance of the students' gains, an effect size (E.S.),^{***} which expresses normal curve equivalent (N.C.E.) gains in standard deviation units independent of the influence of sample size, was also calculated for each grade level. Two classes achieved educationally meaningful gains; one was the second-grade class, which participated for both cycles with an E.S. of .8; and one was the third-grade class, with a mean gain of 1.2 (Table 4).

Art Vocabulary

Almost all students exceeded the objectives on an arts-related vocabulary test (Table 5). Ninety-six percent of second-graders obtained the criterion, a score of at least 60 percent. Eighty-nine percent of students in grades three to six obtained the criterion, a score of at least 75 percent.

Words on the test are, for the most part, specialized art vocabulary, so scores on a test given at the end of program participation are justi-

^{*} $t = .01, p < .01$

^{**} $t = 3.75, p < .05$ and $t = 2.24, p < .05$.

^{***}The E.S., developed by Jacob Cohen, is the ratio of the mean gain to the standard deviation of the gain. This ratio provides an index of improvement in standard deviation units irrespective of the size of the sample. According to Cohen, .2 is a small E.S., .5 is a moderate E.S., and .8 is considered a large E.S. Only E.S.s of .8 and above are considered to be educationally meaningful.

TABLE 5
Number and Percentage of Students Scoring
at Criterion or Above on the
Program-Developed Art Vocabulary Test, by Grade,
1985-86

Grade	Number of Students Tested (N) ^a	Students Scoring 60% or Above on Posttest		Students Scoring 75% or Above on Posttest	
		N	%	N	%
2	80	77	96%	--	--
3	52	--	--	46	88%
4	80	--	--	71	89
5	23	--	--	20	87
6	35	--	--	33	94
TOTAL ^b	190			170	89

^aN represents only those students for whom there were posttest scores.

^bTotal includes only students in grades three through six.

- o A vast majority of second-graders (96 percent) scored at least 60 percent on the art vocabulary posttest.
- o Roughly nine-tenths of students in grades three through six scored at least 75 percent on the art vocabulary posttest.

fiably considered a reflection of the acquisition of these words during participation in the program. One implication of learning the specialized vocabulary is that it would encourage students to develop better vocabulary in general.

Summary of Student Achievement Results

These objective measures of student achievement may be summarized as follows: all reading objectives were attained for grades three through six. The objective for three or more skills was approached, but not met, by second-graders; however, second-grade students did meet objectives for attainment of four or more and five or more skills. The goal of 65 percent of students attaining increased proficiency in writing was not met, but almost half of the students who took both pretests and posttests scored better on the test's second administration. Objectives for acquisition of arts-based vocabulary were met at all grade levels.

V. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The C.A.C. Creative Reading Program combines instruction in reading with arts activities, as well as providing the services of a social worker and psychological externs. The program operates sites in Manhattan and Queens. During 1985-86 the program served 319 second- to sixth-graders. The C.A.C. met almost all of its objectives for improvement of student reading skills and acquisition of arts-related vocabulary; objectives for writing were not met. In addition, specific cases have been cited in which the psychology and social work units have provided important services to children.

Student achievement in writing did not meet targeted criteria at any grade level. Forty-eight percent of students demonstrated increased proficiency, as measured by holistic scoring of pre- and post-writing samples (65% criterion). This suggests that writing should be made a priority in the future.

Overall, the C.A.C. has successfully implemented the Chapter I program; however, the C.A.C. Program must improve communications between the program's staff (artists, reading teachers, psychology externs, and the social worker) and the home-school staff they serve. Furthermore, communication between staff at the Manhattan site and staff at the Queens site is minimal.

RECOMMENDATIONS

Closer scrutiny of data on the writing test, including comparisons between classrooms (see Table 4), indicates greater improvement for

students with low initial writing scores. The greatest mean gain was attained by the second-grade class participating in the program for two cycles; but while their mean performance on the pretest was especially low, and their gain was almost twice as much as that of classes participating for a single term, their posttest performance was not at a higher level than other second-grade classes. This suggests that more could be done with writing instruction for students who have acquired some minimal mechanical skills.

In general, recommendations for writing could encourage children to: form a way of organizing and developing a topic throughout the composition; provide elaboration of a topical statement and determine whether it adds pertinent information; and write coherent sentences that could express a complete idea -- e.g., sentences that would explain the question, who did what to whom? A holistic approach to writing instruction is fully compatible with the orientation of the C.A.C. Program and has great potential for enhancing the writing of a range of students.

Internal communication problems have manifested in several ways. These include both internal staff functions and relations with the home-schools.

O.E.A. evaluations since 1982-83 have recommended clarification of the role and purpose of the psychology and social work support units. Budget-related changes have severely limited the amount of time social workers and psychological externs are available; each site had only one social worker, and then only for one or two days a week. The roles of support units need to be clarified, and the externs and social workers need to be integrated more effectively into the day-to-day functioning of the Chapter I C.A.C.

Program. Improved communications is also needed between artists and reading teachers, and between the home-school teacher and C.A.C. staff. At present, artists need to be integrated more fully into the reading program; the potential for artists' participation in reading and writing instruction has not been realized. A part of the problem may be attributed to a program-instituted scheduling change -- participation of artist-teachers in the classroom session on the day of the art workshop. This has lessened the opportunity for regular staff meetings.

Improved communications with the home-school teachers is also warranted. The C.A.C. reading component is not used to supplement the curriculum and reading instruction of the home-school teacher, who is treated as an auxiliary to the program. Improved communication would ensure consistency in instruction and enable follow-through once students' participation in the program had ended; it would also enable the home-school teacher to choose useful teaching strategies with individual students.

Many of these problems with communication seem to result at least partially from the lack of a regular meeting time for the whole staff. Although the meeting itself does not represent a solution to the problems, it provides an opportunity for finding solutions. Increased staff communications, in conjunction with better integration of art and reading, are the major issues which need to be addressed in the coming year.

Based on the evaluation findings, the following recommendations are aimed at maintaining and expanding the benefits students derive from this program.

- o Greater emphasis should be devoted to writing. The writing curriculum should be developed to address the educational needs of

students who have shown minimal mechanical skills and are ready for additional skill development.

- o Clarify the role and purpose of the psychology and social work support units. Social workers and psychological externs should be integrated into the day-to-day functions of the program.
- o Improve communication, both among the program staff and the school staffs they serve, should become an organizational priority of the program.
- o Establish a regular time for the entire staff to meet. While such a meeting may not be the only way to alleviate current problems, it provides an opportunity for finding solutions.

OFFICE OF EDUCATIONAL ASSESSMENT
NEW YORK CITY PUBLIC SCHOOLSCHILDREN'S ART CARNIVAL, SECOND CYCLE 1985-86PSYCHOLOGICAL INTERN INTERVIEW FORM

DATE: _____

NAME INTERN: _____

1. After the conclusion of both cycles, do you feel staff training should be changed in any way? Yes___ No___

If so, please explain: _____

2. What was the most useful element of staff training?

3. What the most lacking element of staff training?

4. In retrospect, how long did it take you to familiarize yourself with the C.A.C. program?

5. Do you feel additional staff training could perhaps familiarize you earlier on in the program?

Yes, please explain: _____

No, please explain: _____

6. Have your duties as a psychological intern in the C.A.C. program at all changed from the first cycle to the second cycle? Yes___ No___

If so, please explain: _____

7a. How many students have you assessed on an individual basis during the second cycle? _____ students.

b. On the average, how many of these students did you assess a week? _____ students.

8. Were these students identified in the same manner as during the first cycle? Yes ____ No ____

If not, please explain: _____

9. After having worked with the House-Tree-Person Test during both cycles, to what extent do you find it helpful in your overall assessment of the students?

10. In your opinion, should the C.A.C. program continue this test or alter its psychological assessment of students in any way?

11. Could you describe the main contribution that your participation has brought to the program?

12a. How often a week or month do you meet with the C.A.C. staff this second cycle?

_____ times a week (____ hours)
_____ times a month (____ hours)

b. Could you give a brief description of the interaction between you and the C.A.C. staff?

13a. How often a week or month do you meet with the consulting psychologist?

_____ times a week (____ hours)
_____ times a month (____ hours)

b. Has the nature of interaction between you and the consulting psychologist changed from that during the first cycle? No ____

Yes, please explain: _____

14. Would you like to participate again in next year's C.A.C. program? Yes ____ No ____

Please explain: _____

15. Do you have any suggestions as to how your position in the C.A.C. program could be used to further enhance the psychological component of the program?

16. Do you want to probe strenghts and weaknesses of any of the components of the program?

OFFICE OF EDUCATIONAL ASSESSMENT
NEW YORK CITY PUBLIC SCHOOLSCHILDREN'S ART CARNIVAL, FIRST CYCLE 1985-86SOCIAL WORKER INTERVIEW FORM

DATE: _____ NAME SOCIAL WORKER: _____

1. How did you obtain your position in the C.A.C program?

_____2a. Did you get any type of C.A.C. staff training prior to
your C.A.C. participation? Yes _____ No _____b. If so, what type of training: _____
_____3. If you did not receive any C.A.C. staff training, would
you suggest such training be available in the future?

4a. How much time per week do you spend on the C.A.C. site?

_____ Hours per day
_____ Number of daysb. How much time per week do you spend at each C.A.C.
school?_____ Hours per day
_____ Number of days5. How many additional time per week do you spend on matters
relating to the C.A.C. program, outside of the site?_____ Hours per day
_____ Number of daysPlease explain: _____

_____6. When you started your position, did you have a clear
concept of your task as a social worker in the C.A.C.
program?

7. Has the actual reality of your role changed much from this perception of your role?

Yes _____ No _____

Please explain: _____

8. Have you had professional experience prior to your participation in the C.A.C. program? And if so, did any of your previous experience relate to that in the C.A.C. program?

9. Could you describe your various functions in the C.A.C. program?

10. How are students that are serviced by you selected?

11. How many children have you been able to actually service in the first cycle of the program? _____ Children

12a. How many parents of these children have you been able to service in the first cycle of the program? _____ Parents

b. Did you meet parents a. by telephone _____
 b. in school _____
 c. at home _____

13. Have you been able to secure parents' consent to discuss their children's needs with you? Yes _____ No _____

Please explain: _____

14. Have you been able to secure parents' consent to recommend remediations? Yes ____ No ____

Please explain: _____

15. Have you been able to obtain any social services for either students or their parents? Yes ____ No ____

Students, please explain: _____

Parents, please explain: _____

16. Could you describe the results of meeting with students and/or parents?

17a. Did serviced students' behavior improve? Yes ____ No ____

b. Did serviced students become more interested in school?

Yes ____ No ____

c. Additional improvements or changes: _____

18a. Do you also function as a liaison between the psychologist and the C.A.C. staff? Yes ___ No ___

b. If so, could you describe this function: _____

19. Do you feel you have been able to use your full professional potential in the C.A.C. program?

Yes ___ No ___

Please explain: _____

20. Would you like to participate again in next year's C.A.C. program? Yes ___ No ___

If not, please explain: _____

21. Do you have any suggestions as to how your role in the C.A.C. program could be used to further enhance the social component of the program?

OFFICE OF EDUCATIONAL ASSESSMENT
NEW YORK CITY PUBLIC SCHOOLS

CHILDREN'S ART CARNIVAL, 1985-86
POST-PROGRAM
C.A.C. STAFF SURVEY

1. In what ways do you think program participation benefitted the children you've come in contact with?

2. Have students' social attitudes changed? Yes ___ No ___

a. If so, in what ways?

3. Have students' reading skills changed? Yes ___ No ___

a. If so, in what ways?

b. Vocabulary ___ Reading Comprehension ___ Writing ___
Other _____

4. Have other academic skills academic skills improved?
Yes ___ No ___

a. If so, which ones and in what ways?

5. Have you noticed a change in any of the following skills?
 many stud. a few stud. no dont
 improved improved change know

a. Works on a task until completion.	-----	-----	-----	----
b. Works in an organized manner or according to a plan.	-----	-----	-----	----
c. Ability to work alone.	-----	-----	-----	----
d. Demonstrates satisfaction with accomplishment.	-----	-----	-----	----
e. Takes greater part in classroom discussion.	-----	-----	-----	----
f. Talks more about things they have read.	-----	-----	-----	----
g. Fewer discipline problems.	-----	-----	-----	----

6a. Has the social worker ever contacted you about a student or have you ever contacted her about a student?
 Yes___ No___

b.If so, could you describe any interaction that took place?

7a.Has a psychological extern ever contacted you about a student or have you ever contacted her about a student?
 Yes ____ No ____

b.If so, could you describe any interaction that took place?

8. Has either the social worker or the psychology intern component of the program had an impact on students you've worked with? (If you feel your knowledge on the matter is inadequate, please feel free to say so).

Please describe how those children benefitted:

9. Do you have any suggestions for program improvements that will benefit students more?

OFFICE OF EDUCATIONAL ASSESSMENT
NEW YORK CITY PUBLIC SCHOOLS

CHILDREN'S ART CARNIVAL, 1985-86

POST-PROGRAM CLASSROOM TEACHER SURVEY

The Office of Educational Assessment is asking classroom teachers who participated in the Children's Art Carnival program to answer a few questions in order to assess the services offered in the 1985-86 cycles.

1. Do you think program participation benefitted your students?

Yes _____ No _____

a. If so, in what ways?

2. Have students' social attitudes changed? Yes ____ No ____

a. If so, in what ways?

3. Have students' reading skills changed? Yes ____ No ____

a. If so, in what ways?

b. Vocabulary ____ Reading Comprehension ____ Writing ____
Other _____

4. Have other academic skills improved? Yes ____ No ____

a. If so, which ones and in what ways?

5. Since participating in the C.A.C. program have you noticed a change in any of the following skills?

	<u>many stud.</u> <u>improved</u>	<u>a few stud.</u> <u>improved</u>	<u>no</u> <u>change</u>	<u>dont</u> <u>know</u>
--	--------------------------------------	---------------------------------------	----------------------------	----------------------------

- | | | | | |
|---|-------|-------|-------|-------|
| a. Works on a task until completion. | _____ | _____ | _____ | _____ |
| b. Works in an organized manner or according to a plan. | _____ | _____ | _____ | _____ |
| c. Ability to work alone. | _____ | _____ | _____ | _____ |
| d. Demonstrates satisfaction with accomplishment. | _____ | _____ | _____ | _____ |
| e. Takes greater part in classroom discussion. | _____ | _____ | _____ | _____ |
| f. Reads more on own initiative. | _____ | _____ | _____ | _____ |
| g. Talks more about things they have read. | _____ | _____ | _____ | _____ |
| h. Fewer discipline problems. | _____ | _____ | _____ | _____ |

6. Did program participation benefit

a. your teaching? Yes ____ No ____

In what ways?

b. your relationship to your students? Yes ____ No ____

In what ways?

7. Did you learn any new teaching techniques? Yes ____ No ____

a. Is so, please list and describe how they have benefitted your students:

8. Did you learn to integrate art activities with reading or other classroom activities? Please explain.

Yes ____ No ____

9. Did you achieve a better understanding of specific student problems as a result of your association with the program? Please describe how the program facilitated this?

10a. Has the social worker ever contacted you about a student or have you ever contacted her about a student?

Yes ___ No ___

b. If so, could you describe any interaction that took place?

11a. Has a psychological extern ever contacted you about a student or have you ever contacted her about a student?

Yes ___ No ___

b. If so, could you describe any interaction that took place?

12. How has the social worker component impacted on your students? (If you feel your knowledge on the matter is inadequate please feel free to say so).

13. How has the psychology component impacted on your students?

14. Do you think any child in your class benefitted from consultation with the social worker or psychologist?

Yes ____ No ____

Please describe how that child benefitted:

15. Do you have any suggestions for program improvements that will benefit your students more?

16. Would you want to participate again in the C.A.C. program?

Yes ____ No ____ Please Explain:

APPENDIX E

CRITERIA FOR RATING STUDENT RESPONSES*

<u>LEVEL 4</u>	<u>LEVEL 3</u>	<u>LEVEL 2</u>	<u>LEVEL 1</u>
Develops the assigned topic in an interesting and imaginative way.			
Demonstrates a logical plan of organization and coherence in the development of ideas.	Develops the assigned topic using an acceptable plan of organization.	Attempts to develop the assigned topic but demonstrates weakness in organization and may include digressions.	Minimally addresses the assigned topic but lacks a plan of organization.
Develops ideas fully through the use of support material (examples, reasons, details, explanations, etc.) that is relevant and appropriate.	Demonstrates satisfactory development of ideas through the use of adequate support material.	Demonstrates weakness in the development of ideas with little use of support material.	Does not use support material in the development of ideas or uses irrelevant material.
Shows skillful use of sentence variety.	Uses some sentence variety.	Demonstrates sentence sense but has little sentence variety.	Demonstrates a lack of sentence sense.
Uses specific, vivid language.	Uses appropriate language.	Occasionally uses inappropriate or incorrect language.	Frequently uses inappropriate or incorrect language.
Makes few or no mechanical errors.	Makes mechanical errors which do not interfere with communication.	Makes mechanical errors which interfere with communication.	Makes mechanical errors which seriously interfere with communication.

*from Supplementary Training Packet for Holistic Scoring, New York City Board of Education, Spring, 1985

Minor revisions have been made in these criteria since they were first published in the Writing Test for New York State Elementary Schools, Rater Training Packet, Fall 1982.

ZERO PAPER: Is totally unrelated to the topic; or Is illegible, i.e., includes so many indecipherable words that no sense can be made of the response; or Is incoherent, i.e., words are legible but syntax is so garbled that no sense can be made of the response; or Is a blank paper.



APPENDIX F

VOCABULARY TEST

STUDENT'S NAME _____

SCHOOL _____ GRADE & CLASS _____

TEACHER _____

CYCLE _____ DATE _____

Conceived by:

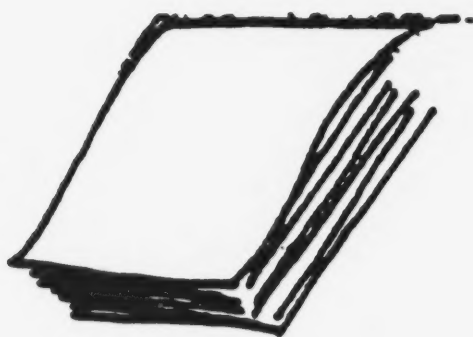
The Children's Art Carnival Title I
Staff - 1982

Illustrations by: Bulst Hardison
Claire Fergusson
Emily Berger

Revised
Fall 1985

This test was designed to test students' knowledge of some basic vocabulary words used in The Children's Art Carnival Creative Reading Program E.C.I.A. Chapter 1.

DIRECTIONS: Students should be instructed to circle the word that goes with the picture in each box.



puppet
pencil
design
paper

1.



rubber cement
sponge
brush
bench hook

2.



baren
linoleum cutter
brayer
kiln

3

50



baren
brayer
brush
bench hook

460



clay
scissors
puppet
design



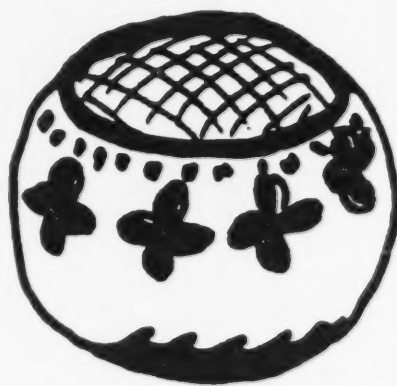
table
sponge
shapes
scissors

5.



shapes
magic marker
brayer
feather

6.



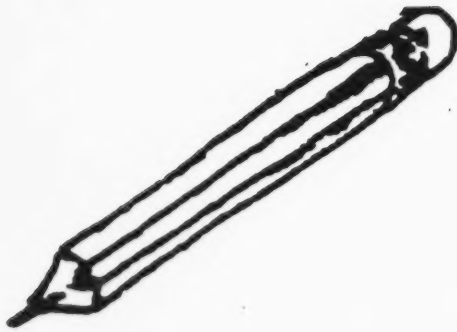
pinch pot
shape
sponge
kiln

7.

51

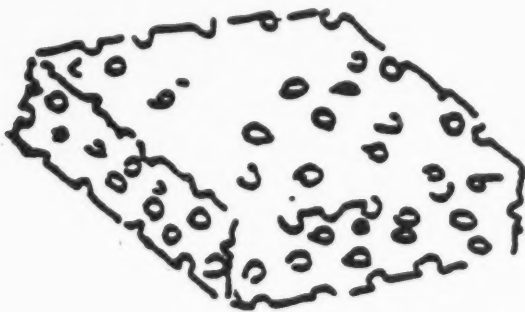
61

8.



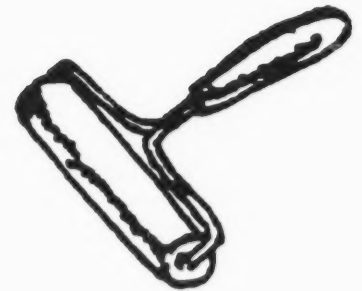
pencil
puppet
paper
shape

9.



spine
shape
sponge
scissors

11



kiln
brayer
baren
bench hook

10.



linoleum cutter
brush
needle
spine

52

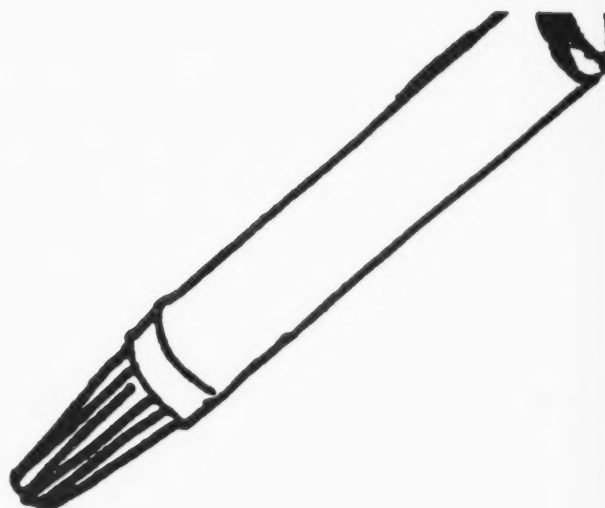
62

12.



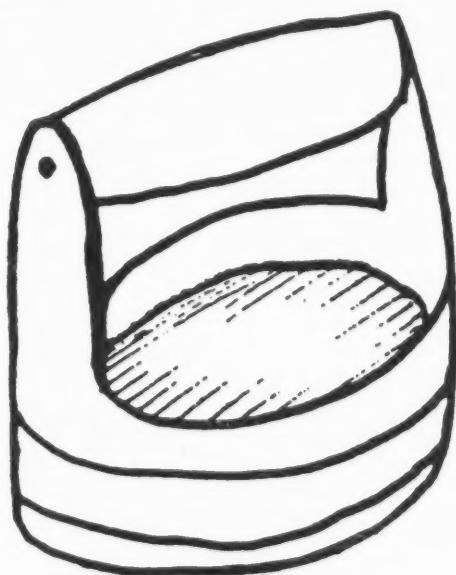
scissors
spine
shapes
sponge

13.



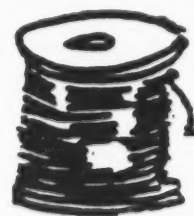
needle
pencil
baren
magic marker

14.



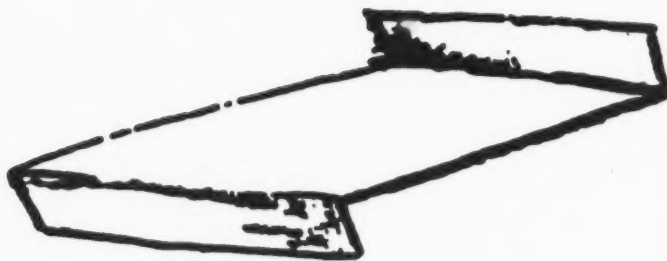
baren
brush
bench hook
slip

15.



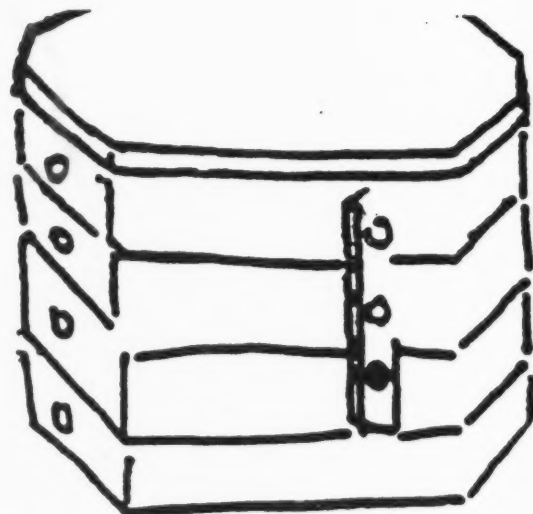
paper
baren
thread
linoleum cutter

16.



baren
kiln
brayer
bench hook

17.



brayer
kiln
bench hook
baren

18.



pencil
puppet
paper
shapes

19

54

64

Circle the word that fits in the sentence.

1. A _____ is used to press the pattern or design onto paper.

baren brayer spine pencil

2. The _____ is like an oven. It is used to bake clay pieces.

brayer kiln oven baren

3. When you use a _____, you should always push forward so that you will not cut yourself.

brush baren linoleum cutter spine

4. A _____ is like a doll which can be made to move and talk.

puppet book pattern brayer

5. _____ are used to hold the linoleum in place while the design is being cut

barrens brayers bench hooks brushes

6. When we begin to work with clay we must _____ it first by throwing it.

wedge roll wash

7. We throw or bang clay to take the _____ out.

color glaze air

8. We put our pinch pot into the _____ to harden it.

kill kiln stove

9. The clay pinch pot can be _____ with different colors.

glaze coiled glazed

10. We use a brayer to _____ out ink.

roll clean rub

11. The baren is used for _____.

rubbing glazing rolling

12. Texture is _____ something we can _____.

smell hear feel

13. We need pins to _____ the fabric together.

hold mold glue

14. Did you learn how to _____ the needle?

wedge thread sew

15. We need to _____ the pattern to the fabric.

pin sew stamp